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AMERICAN PAINTINGS OF TO-DAY

OLD BEGGAR WOMAN
(Water Color) by GEORGE B. LUKS

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PAINTINGS
BY A FEW
MODERN AMERICAN PAINTERS

LENT BY
ARTHUR F. EGNER

SHOWN BY
THE NEWARK MUSEUM ASSOCIATION, Newark, N. J.

JANUARY 10 TO FEBRUARY 10
IN THE FREE PUBLIC LIBRARY BUILDING
1917

The Newark Museum in the Public Library Building is open from twelve to six-thirty and seven-thirty to nine-thirty on week-days, and on Sundays and holidays from two to six and seven-thirty to nine.

Exhibitions to follow

Drawings by Henry R. Kirby, Architect, March 10-31

Chicago Society of Etchers, April 1-30

Paintings by California Artists, May 1-30

INTRODUCTION

We are very glad to have an opportunity to show the paintings described in this catalog. First, because they are by American artists, and it is obviously a primary duty of an American museum, supported by the money and good will of American citizens, to encourage the development of American talent in any part of the art field by exhibiting freely the worthy products of that talent. To do this seems far more properly the function of a free, publicly supported museum, than is the purchase and display of the work of those of other countries and other times. Artists have never come forward and given of themselves to the production of objects of beauty of any kind, in any country or at any point in history, unless they have been encouraged thus to do by appreciation and patronage. The winds blow where they will; art goes where it is called. Plainly artists will not be forthcoming in American soil until there is added to the accident of their birth, a fair reward for their endeavors in praise and a fair return in the essentials of decent living.

Next, we are pleased to show these paintings because they represent some of the latest work of some of our sound and sane painters. They very fully set before the visitor the work of one man,

Mr. George B. Luks, who has devoted himself seriously, intelligently and diligently for many years to the development of his talent, not being turned aside in his work by the demands of the fashion of the day, no matter how stridently those demands have been expressed.

Next, it is gratifying to us, and we believe it will prove to be equally gratifying to all Newarkers who visit the exhibit, to find that one of our fellow citizens has for several years been quietly gathering, for his own pleasure, for the gratification of his own taste, and for the satisfaction of his own feeling that the labors of able wholesome American painters are especially worthy of an American's attention, a group of paintings from which such an exhibit as this may be selected.

At least one other citizen has been for many years a generous and discriminating patron of American painters, and from his collections also we hope some day to be able to present to our members an exhibit which will help to show, as does this one, that Newark is making progress in the art field in one of the best methods in which progress in that field can be made—the quiet unassuming and persistent patronage of the best American painters of our own day and generation.

The collector of these paintings, as already intimated, has been particularly interested in the work of Mr. George B. Luks. Of the thirty-one paintings

he was willing to lend to us for this exhibit, eleven are by the brush of that artist.

Mr. John Cournos said of Mr. Luks in an article in the *International Studio*, October, 1915: "If the New York group has in Mr. Henri a fine versatile painter and a valiant champion of its principles, it owes much of its distinction to Mr. George Luks, a master of genre without equal in his country. Because of his intensely sympathetic outlook on humanity, his art, like Millet's, has been called democratic, but as its conceptions are dignified and its technique broad and refined, it cannot but please even those who consider art a thing essentially aristocratic. Indeed, his strength lies in the fact that he achieves his result neither by what R. L. Stevenson called "a brutal assault on the feelings," nor by story interest as in the case of Josef Israels, who, in the words of Henley, "makes no secret of his design on your tears, and asks you to sit down and have a good cry with him." Luks is less blunt, more subtle in his psychology. He makes his appeal through sheer character and through his vigorous presentation of character in the painter's sense. His method, perhaps, resembles Millet's. It is likely that if Millet painted streets and cafés instead of meadows and peasants' huts, he would have painted them very much as Luks paints them."

The Newark Museum Association,

By J. C. Dana, Director.

CATALOGUE

George B. Luks. Born 1867 in Williamsport, Pa. Pupil of the Pennsylvania Academy of Fine Arts and Düsseldorf Academy. Studied in Paris and London.

Luks's best pictures reveal not alone the artist's joy in life, but in his material. The smell of paint to him is as the smell of powder to the true soldier. He revels in it—to him "painting is colour"—and, notwithstanding this avowal, he employs colour and drawing only as a means to an end, as a medium for the interpretation of character. The artist, who was the first to paint the "East Side" of New York, is happiest when he paints the humble men and women of the slums, with hearts under their rags, and the pathos of human frailty in their eyes—"the eyes of the poor," but not in the Baudelairian sense. To be a poet of the poor and yet not be sordid is something of an achievement.—John Cournos, *The International Studio*, Oct. 1915.

- 1 The Milliner
- 2 The Guitar
- 3 The Madonna
- 4 West Side Dock
- 5 Apple Mary
- 6 Dolls
- 7 East Side Waifs

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- 8 The Hitch Team
 - 9 The Theologian
 - 10 Old Beggar Woman (water color)
 - 11 On the Marne (water color)

John Sloan. Born 1871 in Lockhaven, Pa. Studied at Pennsylvania Academy of Fine Arts with Robert Henri. He is distinguished as an etcher as well as a painter.

The art of a man like Sargent lies in the insight and power of subtle depiction which leaves the veil intact even while it reveals the inmost nature of the soul which glimmers through and stamps itself upon delicately chiseled and well-controlled features. But the art of men like Eugene Higgins or John Sloan is more obvious and direct, for it comes down to such bald realities as we find in the stories of Jack London and of the late Frank Norris, showing, in all its native tragedy or grotesqueness, the life of that part of humanity which to most of us is known only vaguely as the "other half."

Even in the closest approach to the raw reality of things, it is difficult for an artist to avoid idealizing and so dignifying his subject. The strong, heavy, patient figures of Millet's peasants have at times the immensity of Titans, so close are they to the great primal things of earth and of life; the terrible, heart-wringing poverty, which is the chosen theme

of Eugene Higgins, has also a sense of universality, as if the artist saw only abstract human wretchedness in great shadowy masses and painted what he saw. But John Sloan, both in his paintings, and in the brilliant relentless little etchings which give us such vivid glimpses of New York life, shows no tendency to grasp human wretchedness in the mass, but rather to show here and there a detached bit of life which has the power of suggesting the whole turbid current.

Master of a psychologic outlook that seems one with that of Dickens or of Balzac, Sloan has registered on canvas, copper and paper his appreciation of the swarming life of the big American cities in which he has lived.—Charles Wisner Barrell. *Craftsman*, Feb., 1909.

12 Tammany Hall

13 Six o'Clock

Arthur B. Davies. Born in 1862 in Utica, N. Y. Studied in New York and Chicago.

The romantic painter par excellence is Davies, and his work is as personal and as interesting as any done in the country to-day. Never once does he wander from his dream, his vision. His enchanted garden is not visited at rare intervals; it is not one of many resorts, it is his home, his retreat from which he never departs. It is a won-

derful land of which he gives us glimpses,—of flowery meadows and bosky groves peopled by youth and childhood. It is a world that touches the real world only remotely, choosing from it bits with the odd, impulsive likes and dislikes of a child; blossoms and wide-eyed babies and blue distances, pinafores and the bits of nude rendered with exquisite tenderness.—Samuel Isham. *The History of American Painting*. 1915.

14 At the Waterfall

Guy Pène Du Bois. Born 1884 in Brooklyn. Studied in New York and Paris. Art critic, painter, and editor of *Arts and Decoration*.

If I seem to be something of a seer and pioneer of appreciation in discovering a close resemblance between the spirit animating the little paintings of Guy Pène Du Bois and those of the great Frenchman Daumier I will not pretend to be ashamed either of my vision or of my adventuring. Only at the outset of the presentation of this artistic parallel it must be said that the resemblance between the Frenchman and Du Bois has no connection with the Daumier of the pages of "Charivari" and the political cartoons on which he rose to general renown through the downfall of Louis Philippe. What I am concerned with, to the credit of Du Bois, is the painter Daumier; the author of such representations of life as "The

Connoisseur," the group called "The Lawyers," and "The Print Collector," another esthetic type called "The Amateur," such studies of the street life of Paris as "The Shop Window," and "The Bookstall," and the better known interior of a "Third Class Railway Carriage."—William McCormick. Arts and Decoration, November, 1913.

15 Diners

Ralph Albert Blakelock. Born 1847 in New York. Self taught. After years of neglect and suffering, during which his mind gave way, Blakelock is now recognized as a master painter and his works are eagerly sought.

The quality predominating in Blakelock's good pictures is vitality. Other painters equal him in fluent glazings and rich harmonies, but he is practically alone in the nervous sharpness and vibration of his touch under his opulent varnish. It is never a heavy-handed method with him, but one that snaps and sparkles as if charged with electric current. He works apparently with light over dark after the dark paint is sufficiently dry not to blend with the overpainting. Little crackles of dark appear in a light patch of color; even where in his earlier pictures he shows the gradually retreating planes of a landscape there is no softening of the edges. A wood carver would recognize in him an

antipathy to the sandpapering process.—Exhibitions at New York Galleries. From *Fine Arts Journal*, May, 1916.

16 Sunset at Sea

17 Encampment—Sunset

Max Kuehne. Born 1880 in Germany. Studied in New York.

18 Brooklyn Bridge

William J. Kaula. Born 1871 in Boston, Mass. Studied in Boston and Paris.

19 The Hillside

Sydney Dale Shaw. Born 1879 in England. Studied at Art Students' League in New York. Has exhibited with Contemporary group at Montross Gallery and at the National Academy of Design.

20 California Mountains

Gustav Minker. Belleville, N. J. Studied with Ballard Williams.

21 Evening Glow

22 Late Snow

23 Moonlight

Ernest Lawson. Born in 1873 in California. Studied in France. A. N. A. 1908.

Of all realist American landscape painters, Lawson has struck the fullest note, a note of almost Venetian timbre. He has added to the impressionist intellectualism, the emotionalism of the tonalists, of such men as Velasquez and Rubens and, for American counterparts, George Luks and Jerome Myers.—Guy Péné Du Bois. Arts and Decoration, September, 1916.

24 White Woods

Edward Dufner. Born 1872 in Buffalo, N. Y. Studied in New York, Buffalo and Madrid. A. N. A. 1910.

25 Down by the Pond

F. William Weber. Born 1862 in St. Louis, Mo. Painter and critic. Mainly self taught. Has traveled extensively through Wales, Belgium, France and Germany, painting and sketching. Has exhibited in National Academy, New York, Society of American Artists and Fine Art Society of Philadelphia. Many of his best pictures are owned by Mr. Frank M. Schulz of Newark, N. J.

26 The Mill

27 At the Sound

Charles W. Hawthorne. Born in 1872 in Maine. Studied in New York and Holland.

He represents the best tendencies in American advancement, in the development, if one may so say, of a native school, for he has painted mainly his own people—a healthy sign, one that makes for satisfactory results, since it is obvious one can better report the life and the times in which he lives, with which he is in sympathy and in close touch, than the alien conditions which of necessity he must see only superficially.—Arthur Hoeber. *The International Studio*, May 1909.

28 Boy with Wine

Julian Onderdonk. Born 1882 in San Antonio, Texas. Studied with his father, R. J. Onderdonk and with Chase, Henri and Du Mond in New York.

29 Arizona Landscape

To this exhibition have been added paintings by two French artists who represent the movement away from academic traditions, which has so strongly influenced our own art expression.

Henri-Jean-Theodore Fantin-Latour. Born 1836 at Grenoble, France. Died 1902.

It is strange that so distinguished a painter, pastelist, and designer of lithographs as Fantin-

Latour should be still comparatively unknown in the United States, for in Europe he ranks as a master; and it does not often happen that Americans are slow in discerning original work of genuine power. Our early recognition of such painters as Millet and Corot, and such writers as Carlyle and Herbert Spencer, may demonstrate this. Yet, all the world over, the great original artist or writer finds himself at a temporary disadvantage as compared with what may be called the first-rate second-rate man.—Frederick Keppel. *The Golden Age of Engraving.* 1910.

30 Moonlight

Jean Louis Forain. Born 1852 at Rheims, France. Famous as a painter, illustrator, engraver and lithographer, it is particularly in the field of illustration that his best known work is done. His drawings have appeared in *Monde Parisien*, *Revue Illustrée*, *Courier Français*, *Rire* and *Figaro*.

He expresses his idea without a superfluous mark; a few sweeping outlines suggest all that he needs of the figure, the several essential spots complete the study. In one broad sweep of a young soldier's arm at salute he can put all the dapper contentment of the boy; he can stretch a beggar's hand so that it will beg forever; he can draw a politician's eye, with the good man in bed vast and flabby and

meditative, so as to transform the bedroom into a senate-hall and the servant carrying the breakfast tray into an adoring public devouring the crumbs. —American and French Caricature. From the Literary Digest, April 26, 1913.

31 The Verdict

All the books and magazines quoted and many others dealing with art subjects of all kinds may be borrowed from the Art Department of the Public Library.

Reproductions of other paintings by most of the artists represented in this collection may also be found there.

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